

# THE RCM MAGAZINE



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# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R·C·M· UNION..*

*'The Letter killeth, but the Spirit giveth Life.'*





## Editorial

*"Heroes! who were those heroes? Veterans steeled  
To face the King of Terrors mid the scath  
Of many an hurricane and trench'd field?  
Far other. . ."*—YULE.

In last Term's Address, which we publish on page 40, the Director took his text from an act of personal courage on the part of a member of the College, and spoke of the admiration which we all feel naturally and rightly for the qualities of ready decision and disinterestedness which make such acts possible. At this moment, the attention of the whole civilized world is turned to the consideration of these qualities by a terrible event, the loss of the White Star Liner *Titanic*. The one thing which makes it possible to dwell on such a catastrophe without becoming the victims of a morbid sensationalism is the fact that beside the horror of the event there is also the splendour of human capacity for self-forgetfulness which it reveals. Each one of the passengers and crew who behaved with courage and calmness in the crisis acted not only for the safety of his fellows but for the saving of the public mind from the degradation of hysterical excitement. It is no mere question of whether A gave his life that B might be saved. The logical outcome of such narrow thinking would be the practical condemnation of everyone who escaped, and in the preservation of whose life we should rejoice. It is more a question of what everyone *was* than what anyone *did*, and it is the fact that for the vast majority of those on board the only thought was to act for the good of the community which most stimulates admiration.

It is fitting here to make special mention of one section of the inhabitants of the *Titanic*, the band who it is reported continued playing a hymn tune on deck till the ship sank. To most of us it would seem easier to make the most strenuous efforts for the well-being of others in emergency than merely to continue a normal occupation, more especially when that occupation had nothing to do (like the work of the crew) with the physical protection of others. That music has tremendous power over the minds of men is the first article of our faith, and that these musicians put their faith into practice at such a moment is indeed worthy of memorial.



## Director's Address

(JANUARY 8, 1912)

*In the wages of the life, not in the wages of the trade lies your reward ; the work is here the wages.*—R. L. STEVENSON.

It is pleasant to be able to begin the term with an exhilarating ceremony. I have received intimation from the Royal Humane Society that they propose to give Mr Claud P. Mackness, a Student of the College, their Certificate for pluckily rescuing a man who was carried out of his depth by the tide at Barmouth and in danger of being drowned ; and the Society having expressed the desire that the document should be presented to him in form before an assembly of sympathetic witnesses, I take this opportunity to present it, feeling sure that there could not be any collection of people who would be more pleased than you will be. For the manner in which Mr Mackness gripped his opportunity makes us proud. We feel that he has not only won honour for himself but also for the College. There is something especially agreeable in his having shown his mettle in an achievement quite outside our own normal activities, as unfortunately our arrangements do not admit of our including swimming in the syllabus of the College, even as a second study. We like to realize that when anyone belonging to the College has a chance to show spirit in things outside music, he is equal to the occasion. The more we have evidence that pupils can show up well in other things besides music, such as cricket and football and saving people from drowning, the more there is to show the College is enjoying good health and vigour. And though our gallant Collegian may modestly deprecate our making too much fuss about his successful exploit, we must be sure it is very agreeable to him that we are proud of it.

Appreciation is so very pleasant. We all like it very much, though it does not fall to many to win it in so decisive a manner. Most people, if they get it at all, have to get it by prolonged patience and hard work. But that does not lessen the credit of an action which leaves a bright and permanent mark of distinction on a man's life. For everyone has not the generous impulse nor the spirit to do the right thing at a moment's notice. Actions of this sort are generally the spontaneous outcome of a well constituted disposition. There is not much time to think of appreciation. There is the call to do something that requires energy and



possibly entails danger, and if the man's instincts are sound and healthy, his nature responds. Some people do not seem to be able to do anything without some prospect of reward or appreciation, and when the thirst to be appreciated takes possession, it too often happens that a man does not care a bit whether he deserves it or not, nor whether the people whose appreciation he tries to win have enough sense for their appreciation to be worth having.

The matter of getting appreciated is indeed a very complicated and puzzling affair. Some very few natures, of heroic mould, seem to go on doing the best they can with such abilities as they have got, without concerning themselves whether the results get them any reputation or acknowledgment. They deserve our highest admiration, and they often achieve great things with a certain aloofness which seems to set them above their fellow mortals. They go on quietly enjoying the sense of getting the best out of themselves. The pleasure of achieving is sufficient for them. There is for them the sense of growth, which is one of the surest guarantees of the individual life's being worth living, and we learn in due time how happily they are constituted. In any case we feel how agreeable the contrast is to the type of man who is always dragging conversation round to his personal affairs, and calling attention to his wonderful qualities and his distinguished achievements and the things which he can do so much better than anyone else. We all of us infinitely prefer the man who lets us find out his greatness for ourselves to the person who is always hustling us into acknowledging it; and we always know that the man who does not throw his abilities at our heads on every possible occasion is much more likely to do something really great and fine than the man who wants to induce all and sundry to grovel before him on insufficient evidence. For, in reality, the man who cannot get along without incessant praise and adulation is much weaker and more dependent on the opinions of his fellow men than the man who delights in doing good work because doing good work satisfies him. The man who is too greedy for appreciation too often produces not the best he might do if he were perfectly sincere, but the thing which will get him credit with a lot of people who are incapable of really judging whether what he does is good or bad. The poor thing thirsts for sympathy, and would sacrifice everything—his happiness and cleanliness of mind and his general well being and his good relations with really



intelligent friends and all that really makes life worth living—to get it. And the result is that the appreciation he gets is less worth having every day he lives. For as he goes on adapting his achievements to those who have no understanding, he goes on making them stupider day by day, and his own work becomes worse and worse as it follows their increasing dulness ; and he ends by being little better than a crazy egotist who has lost the capacity to enjoy doing things well, and lives only to hear his excitable dupes pouring hysterical flatteries into his ears. The craving stupidly gratified becomes a kind of disease, and the pretence of great achievement a mockery.

And such absurd situations come out of it. When the craving has taken possession of a singer or a performer, directly he comes before an audience he feels that he must have their applause at all costs. Yet if he were to meet any individual member of that audience personally in private, he would not only have absolute contempt for his opinions ; he would think it an impertinence for him to have any opinions at all ! One might ask why it should be so important to please unintelligent people just because there are a lot of them together, while if they were taken individually by the person who wants to win their applause, he would think their taste and intelligence quite worthless.

There is another very queer paradox which is the outcome of the excessive craving to be appreciated. When a person who is before the public gets to find out that they are incapable of appreciating his finest strokes of art, it sometimes occurs to him that they are capable of being interested by fantastic behaviour and eccentricities which have nothing whatever to do with it. It may perhaps be admitted that it is an open chance whether a big public would pay attention to the greatest performer of the greatest Music unboomed, as long as he behaved like an ordinary simple person. But if he adopted strange gesticulations, turned round and made faces at his audience, interjected funny remarks, wore preposterous locks, and generally gave them antics and the idea that he was something quaint and odd, they would soon be in raptures.

But if we look at it a little attentively, both sides seem to be hopelessly illogical. It is the poorest compliment to the audience to indicate their lack of intelligence by giving them antics and gesticulations to get the applause and appreciation which they would not give to a man's



art, however fine ; and the appreciation which the fantastic performer gets is totally worthless, because it is given for the antics and not for the art, for which he pretends that he seeks it. The mockery is in the form of tit-for-tat, and as far as both parties realize the fact it amuses them.

One might plausibly think it would be much better for the person who craved for sympathy to get two or three people together who really understood—men and women of tried judgment and discernment—and win appreciation from them. And truly such appreciation might be the most worth having of any there is, and where it is really to be had it is a stand-by and a comfort to those whose destiny it is to go through a good deal of life and effort alone. But, unfortunately, we have to admit that the audience of two or three does not come off. To be quite fair and to look at both sides of the matter, it is the sort of thing that ends too often in little cliques and coteries and mutual admiration societies, and ministers to self-complacency and narrow views, and takes all the warmer humanity and generous freedom of thought out of what is done or attempted. Even the most enlightened people need the contact with infinite varieties of minds and dispositions.

That is how some compensation comes out of the thirst for sympathetic response from a multitude. Very few people are capable of being really exhilarated by an audience of half a dozen, however enlightened. Most people, even of fine disposition and fine abilities, infinitely prefer an audience of a thousand dolts. There is such exhilaration in being the focus of two thousand eyes, and seeing the flash of a thousand faces. It thrills the speakers, the performers, the actors. To the person who has any humanity about him it gives extra vitality ; it enhances his wits and the passion to exercise power over a throng, and to get into touch with the innermost springs of their natures spurs to the utmost effort the man is capable of. And what supreme intoxication of delight it is to the man who seems to lift an audience, to take them along with him, to make their rapt expression follow every mood !

Though we may criticize and point to the absurdities which arise from allowing the craving for appreciation too free a rein, the value of sympathetic response in helping a man to the best he can get out of himself is undeniable. It is well to glorify the heroic attitude of apparent indifference and aloofness from such inspiration. In reality it is almost inconceivable.



Possibly it does not really exist, but is only suggested by a shy, unobtrusive or unegotistical nature; or by a nature too proud to admit the apparent lack of power to win recognition, and too noble to condescend. One can hardly imagine a person making art of any kind, which he must necessarily make for his fellow creatures, and being really indifferent whether they like it or not. Nearly all the best art that is ever made is made with the help of appreciation. The great orator would become quite an indifferent spokesman if he addressed an audience of savages who did not understand a word of what he was saying. The greatest of composers would be paralysed if he knew that the only music his audience would sympathize with would have to be in a scale of whole tones.

The responsive sympathy takes effect in the kind of art which either the performer or the composer produces. One thinks of art as the product of the individual, but it is not so entirely. The appreciative public has a most wonderful influence in directing the course of the artist. Its sympathy impels to renewed efforts and even supplies additional strength. Its indifference petrifies. It is in this way that a nation exercises its power over its art. The unenlightened public can encourage shoddy and shams and blatancy and levity and vulgarity, and such things flourish like the green slime of the foul pool under their influence. They can also be induced to favour fine things in art when the artistically endowed people who know what is fine and honourable are true to themselves. That is where the solution of the puzzling problem is to be found; and it cannot be pretended that it is a comforting or encouraging solution to those who are in a hurry to see their portraits in the picture papers, and anecdotes about them in gossip columns.

We try to mould history as it passes in accordance with our own ideas and wishes; but we are not masters of it, however much true education may help us to anticipate it. We can only go our several ways in honesty. It is the unenlightened egotism that is the enemy. It is the egotism that looks for the favourable verdict of the crowd and yields to it to win the suffrages of those who have no understanding. Enlightened egotism might, it is true, be pleased to see its portrait in the picture papers, not because its personal vanity was gratified, but because it proved that it had got the herd, or some of them, to understand something worth understanding, which they would not have understood unless some people, enlightened egotist included, had worked hard to



get them to understand. A man who foregoes the use of his best powers and only uses lower ones for a reward, defeats his own life and the lives of others. It is by his best powers that he will achieve the best results, not by his lower powers. Every man who courts mere barren reputation by foregoing the use of his best powers makes it more difficult for the bewildered public to award their appreciation to those who really do the best work of which they are capable. It makes it more difficult for people to develop their understanding and to make their lives really fuller and more enjoyable. It makes it easier for the public to indulge their worst qualities instead of their best.

Every step which the public makes in the direction of understanding, whether of art, literature, politics, social questions, scientific questions, or personal qualities of character, makes it more easy for it to bestow its appreciation where it is most fully deserved, and makes that appreciation more worth having.

So there really is no need to decry the craving for appreciation, but only the senseless and unintelligent form of it. It is the standard which is so often faulty. If we judge of success as the world judges of it, we shall be easily discontented because we do not win a success which is not worth having. There is no failure more complete than the success of a man who does bad work to win it, when he is capable of doing good work. A man cannot really be a success who does not get the best out of himself. No doubt it is painful to have to do without appreciation. There must be martyrs at all times, but they most of them win appreciation of some kind, sometimes the appreciation which they are most fit for. Some people are happier as martyrs than the idols of the market place. At any rate, we have to go our own ways. If we get appreciation we have ultimately to gauge its true worth; at all events, if we do not, the public does in the end. If we seem to get none we should not be better off by seeking to get it on false grounds.

We are banded together here at the College to try to help the public to understand a few things in connection with music; and to enable it to bestow some of its encouraging appreciation serviceably. Our efforts have not always met with sympathetic interpretation. But we pull together and try to take what comes with equanimity and understanding. The race is not always to the swift nor the battle invariably to the strong, but time and chance happen to all. The best frame of mind is to welcome

appreciation if it comes with due modesty, and to find out how to do without it if we must.       \*       \*       \*

We are sometimes called upon to bestow it ourselves, and the present moment is one when we may well do so. For one of the most dominant thoughts which must occupy many of our minds just now is that we shall never again see in the College the familiar face of our dear and generous minded friend Mr Randegger. You most of you know that he died recently, after one of the pluckiest fights against failing strength that we can remember. His spirit, in consideration of his age, was truly extraordinary. His friends had been anxiously watching his evident wasting away for a long while, but he was personally indomitable. He undertook many heavy spells of work, even after he was quite unable to use his right arm; and he went on ministering to his pupils after nearly all his strength was gone. Almost to the last he insisted that he was not going to leave those whom he loved. And he had such a noble capacity for being genuinely fond of his fellow creatures! His goodness of heart and kindness overflowed. He never spared himself in the interests of his friends, or indeed of any public duty whatever. And his loyalty to his friends was equalled by his whole-hearted devotion to his Art. No one could love it with more simple and complete sincerity. His life's work, which was of quite exceptional duration and variety, bore a large measure of fine and lasting results, and some of the best of them are enjoyed by the College; and he also met with a fair measure of appreciation; though it was not allotted to everyone to realize how much of that appreciation was due to his generous and genuine qualities of disposition. We may do well to keep such qualities in affectionate remembrance.

But I do not want to send you away with only mournful reflections. We may fairly project our minds to the many interesting events which are already offering their attractions on the immediate horizon of the future—such as the Scholarship Examinations and the Annual Examination, and the Examination for the Associateship. There will be plenty to occupy us; and plentiful occupation is one of the best means to make us satisfied with existence; especially when combined with a suitable attitude of mind. Attitude of mind made people enjoy Christmas in spite of its meteorological deficiencies, and it will enable those who possess it to regard whatever comes with cheerfulness and good humour.







SIR ARTHUR S. SULLIVAN



## The National Training School for Music.

*"The lopped tree in time may grow again,  
Most naked plants renew both fruit and flower."*

—ROBERT SOUTHWELL.

It has often occurred to me that in any representation of a Phoenix the energy of the bird, as exhibited in its wings, is in contrast to the feeble and dying embers from which it rises. It is worthy of notice too that its glance is an upward one, typifying a desire to strive for some higher plane of existence.

My readers will necessarily be closely connected with or interested in the R.C.M., and though the last in the world to wish them to pause in their soaring flight, I must ask them to cast their eyes down for a moment upon a small, but not wholly insignificant conflagration from which, Phoenix-like, they took their upward way.

After much preliminary investigation, commencing in the year 1865, and careful enquiry as to the probability of success, the project of establishing a National Training School for Music was so warmly supported in all parts of the country, that on December 18, 1873, the late Duke of Edinburgh, K.G., Chairman of the Committee of Management of the School, laid the foundation-stone of the building which is now so familiar to us all. On that occasion the Duke said—"Very naturally many will raise the question: Why should we establish a National Training School when there already exists the Royal Academy of Music? . . . The Royal Academy has but few free Scholarships for those who have displayed a knowledge and aptitude, but have not means; the fundamental principle of the School we are assembled this evening to celebrate the foundation of, is that of free Scholarships for all ranks of society."

It was primarily to the Society of Arts that the N.T.S.M. owed its inception, and the late Duke of Edinburgh recognised the fact in proposing a vote of thanks to the Society which, he said "has laboured for so many years to bring this matter to the commencement we have made this day."

The School was formally opened on May 17, 1876, by H.R.H. the Duke of Edinburgh, with Mr Arthur Sullivan as Principal, a Board of five Professors, of which the Principal was Chairman, (the other members were Herr Ernst Pauer, Dr Stainer, Signor Visetti and Mr Carrodus),

and nine other Professors. The number of scholars was fifty-one, and, as an humble unit of that number, I may be forgiven for some personal reminiscences. I shall never forget that day, for I can now see Mr Herbert Sharpe and Dr Sweeting (Winchester), as quite young boys, highly amused at the hat (a very much wide-awake!) which my fond parents considered the best protection for my developing brain. There was too that genius, whom we English hail as one of our most brilliant countrymen, as a boy of 11, astonishing everyone, Pauer included, by his brilliant playing. I refer to Eugène d'Albert, who is English of the English, in spite of his refusal to speak the language of this land of fogs and appreciation of musical worth. The N.T.S.M. may claim quite fairly to have secured the foundation of the musical life of several, besides that of d'Albert, who have made their mark in this country, and there are living celebrities who bear a strong resemblance to the scholars of those days. Frederic Cliffe, for instance, is exactly like one of that name who did great things on the pianoforte, while H. L. Balfour vividly recalls a similar person whose organ playing was an ornament to the School. But it is so long ago, that they surely cannot be the same! When you come to the Professors, it is more hopeless than ever, for such men as Mr Franklin Taylor, Mr Visetti, Sir Frederick Bridge, Dr Faning and Mr Barnett are surely far too young to have taught in the N.T.S.M., and yet there were individuals exactly resembling those familiar friends of to-day. They may possibly be the same. Amongst the many whose memory is green in the recollection of all old N. T. S. M. students are to be found Sir John Stainer, Mr Ernst Pauer, Mr Carrodus, Professor W. H. Monk, Professor Prout and Mr J. B. Welch.

But one's thoughts naturally centre round the man who, as our Principal, endeared himself to all who came into contact with him. Sir Arthur Sullivan, by his precept and example, made the Training School a centre of musical influence, which, but for the inadequacy of its foundation, might have grown even more directly into the great institution which so soon rose from its ashes. My first meeting with Sir Arthur (then Mr) Sullivan was on the opening day. I was introduced to him as a member of his Composition Class. He walked me upstairs with his arm round my neck, and asked me what the notes of the 7,4,2. would be on the note C. I believe I answered correctly, and



have since realised that this was a chord he often used, and that it naturally came to his mind. He took the greatest possible interest in his Counterpoint and Instrumentation Classes, and his enthusiasm when speaking of the Orchestra was very inspiring. He was very anxious that we should extend our knowledge, and pressed us to study Shakespeare. I can only say, quite honestly, and to my shame, that such advice was lost on me, and that I would rather have walked to Addison Road to examine into the working of a steam-roller! His personality one could never forget, nor the beaming intelligence of his dark eyes, while his hatred of laziness or anything mean inspired his glance with scornful anger. There was never a kinder man, and I must give one illustration of the generous deeds of which his life was full. A local body of which I was a member, were to give a performance of 'Box and Cox,' when a couple of days before, a peremptory demand arrived from an individual who, it appeared, owned the copyright, claiming five guineas. My friends asked me to write to Sir Arthur, begging him to use his influence to get the fee reduced. His reply was to send a cheque for five guineas, with a kind request to let him know how the performance went.

The N.T.S.M. was infinitely superior to the R.C.M. in one respect only—it possessed only one staircase! Let students of the latter pause, and ponder. One had not to think, as in the 'Bab Ballads,' 'Of gloomy Pentonville, this is the Female side.' No, one could be sure of meeting the Lady students at almost any moment, and engaging in quite a pleasant conversation—if the Lady Superintendent, Mrs Thurston Thompson (the Mrs Bindon of the R.C.M., and herself once on the College staff), happened to be in a Class-room. This is, of course, quite impossible in these hard and over-policed days! But one also missed the smell of tobacco on that staircase, whereby the Training School scored yet a second time.

We men were gently and firmly ruled over by our Registrar, the Rev. John Richardson, a genial and kindly man. He, like Sir Arthur, tried to stimulate us, and got some of us together for a literary class. We prepared by a prodigious effort, 'The Burial of Sir John Moore,' and I remember that when he told me to pronounce corpse as *corse*, I argued the point, and for many years after felt sure I was right. I met

Mr Richardson a few years back, and reminded him of it. What else do I recall of those days? Yes, it was I again, who, swinging a great black bag over my head in our waiting-room, brought down the gas-lighting arrangements and Mr Richardson's wrath with one tremendous crash. There were other points in which the Training School students resembled those at the R.C.M. Some of us did not realise our opportunities until too late, and the time came for us to go out into the world. There were also many who did work hard, and even then found that the world did not in the very least appreciate their entry into its pushing and striving multitudes.

Our lessons followed on much the same lines as those at the College. Three students were present for an hour, each having an individual lesson. The harmony and other ensemble classes, of course, were of the familiar character, but our orchestral class was a weak point. We were too small a body, and little ever came of it. Our 'Solfeggio' Class (as it was called) was conducted for some two or three years by Dr W. H. Monk and then by Dr Faning. Sir Arthur would come in now and then to test our progress. The pianoforte was used for accompaniment, and one or another of the students would be called upon to play. Our repertory was very limited. We began with 'Samson' and two of Mendelssohn's Motets, 'Laudate pueri' and another. Then came 'Athalie,' some Choruses from the 'St. Matthew Passion' and 'Undine' (Female voices) by Sir Julius Benedict! And I believe the Church Scene in 'Faust,' 'The Martyr of Antioch' and some Choruses from 'The Light of the World' completed the scheme! But, again, our small numbers were against us, and, moreover, we male students were going through the voice-breaking stage, so there was some excuse.

A real effort was made in our concerts, and though some of the music chosen was not of a high order, a great incentive was provided by these functions. I always look back on the first public concert, given in June 1879, in the presence of T.R.H. the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, and many others of the Royal House, as our best effort. The Piano Solos of Eugène d'Albert, Herbert Sharpe, Frederic Cliffe and Adelaide Thomas were notable performances, the first-named being warmly congratulated by the Prince and Princess. D'Albert's Concert Overture in C major opened the 2nd Part, and was



conducted by Sir Arthur Sullivan, who seemed at the rehearsal, either very much amused or pleased with the 2nd subject, which went



Surely, English music of the period!

Mr Blower sang in a Trio with Fred King and R. Griffin (who could always sing F sharp below double C with ease), and there were, of course, other items of more or less interest.

*The Times* gave us a characteristically terse and pompous pat on the back in the following notice:—

"The First Public Concert for exhibiting the talents of the Students of this newly-established Institution was held last night in St. James's Hall. The occasion was, for reasons frequently put forward, one of special interest, and it is gratifying to add that the result, for the most part, bore out the expectation of those who take a personal interest in the School."

There is one name, probably unfamiliar to most present-day Organ-students, which should be handed down as one of which the Training School was proud. William Hodge was probably one of the finest Organists of his day. He was a pupil of Sir John Stainer, and many a time, at about 3.15, during Harmony Class, would Sir John send him off to play at St. Paul's. He could not have been much more than 16 or 17, but his work was so thoroughly excellent, that when Sir John retired from the Cathedral in 1888, Hodge was appointed sub-Organist, in succession to Sir George Martin. His death, in 1895, robbed the organ world of a remarkable player. No technical difficulty had any terror for him, indeed, had we had a Max Reger, he would have turned up just as some of Sir Walter Parratt's pupils do to-day, with his work thoroughly prepared. Sir John Stainer was our Sir Walter, and though we had compared with College students few opportunities, we made the most of them. I remember Sir Arthur Sullivan speaking one day to us in Composition Class, and advising us to study Sir John's musicianship. He had been extemporising to Sir Arthur at St. Paul's. I often sat with him there, and can say with truth that he was a splendid exponent of the art. I should mention that Sir John Stainer, after having acted for some years as Vice-Principal, later became Principal.

We had our Annual Examinations, and dreaded them in the most healthy manner. The names of our outside Examiners are still honoured by all who know how earnestly they worked in those early days of English Music—Sir Michael Costa, Sir Julius Benedict, Sir George Elvey, Professor Ella, Mr (later Sir) Charles Hallé, Mr John Hullah, Mr Henry Leslie, Mr (later Sir) W. G. Cusins and Mr Otto Goldschmidt. But there was added to these Examinations a terror unknown at the R.C.M. We played before the whole of the students, assembled in the West Theatre of the Albert Hall! I was absolutely paralysed, and always did badly however well I might have prepared my work.

An important Competition took place during the Michaelmas Term, in 1876, for four Royal Scholarships—given by Queen Victoria, The Prince of Wales, The Duke of Edinburgh and the Duchess of Edinburgh, and the following distinguished themselves by their success, and in the following order:—Eugène d'Albert, Minnie Eliza Webbe, Eva Pidcock and Hélène Heale. These Scholarships were, in 1881, awarded to Herbert Sharpe, Adelaide Thomas, Lucy Riley and Marianne M. Jones, who certainly upheld the high standard set by those who first benefited by them. The name of Mathilde Verne should also be mentioned as a distinguished Scholar who has since made herself famous.

Any description of the N.T.S.M. would be far from complete if the names of Sir Charles and Lady Freake were omitted. Sir Charles most generously presented the building, and Lady Freake was the munificent donor of at least five Scholarships. I can, as a privileged friend, speak with the sincerest gratitude of my many obligations to this lady, and unhesitatingly say that my success in life is largely due to her kindly interest.

At the end of 1881, several Scholarships automatically ceased to exist, while some were renewed for a short period, terminating by the closing of the School on April 1, 1882—"to make way for the Royal College of Music."

I have before me an Inventory of the musical and other instruments left in the School, which includes 1 Horn's Digitorum, 1 Bohrer's Automatic Hand Guide, 2 Looking Glasses (oh, the number of fair faces of my youth!) only 1 Clock (we were good time-keepers and required little assistance), 48 tumblers and wine-glasses (!), only 5 Water Bottles, 1 Antique Arm-chair (is that the self-same one in Sir Walter's room?)



and a medley of furniture which must have long ago succumbed to the ravages of early R.C.M. students.

Have I given even a fair idea of the School to which so many owe so much? I fear not, but I am sure the students of our beloved College will be the readiest to understand the emotions which such a retrospect must awaken in one who was so intimately associated with those early days, and forgive the personal attitude which it seems impossible to restrain. Royal Collegians love their College and their Director, and well they may. We Training School students, now scattered by change and chance of life and death, still love the memory of our School and our revered Principal, and appreciate the honour which some of us enjoy in our association with the great institution of which we saw the earliest inception. May the Royal College ever flourish, and in its prosperity still remember its humble predecessor for its honest attempt to raise the musical status of our country.

W. G. ALCOCK

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### **The R.C.M. Union**

*"To grace our festal time, from all  
The zones of earth our guests we call."*—WHITTIER.

#### ANNUAL GENERAL MEETING

This, the Seventh Annual General Meeting of the Union, took place at the College in the Concert Hall, on Thursday, January 11, and it is satisfactory to record that the attendance of Members was larger than in any previous year. The Chair was taken by the President, Sir Hubert Parry, at 4 p.m.

The Minutes of the previous Meeting were read and confirmed, the Report and Balance Sheet for the past year were presented to the Meeting and adopted, and the Hon. Officers were re-elected. Dr W. G. Alcock, Miss Emily Daymond, Mr Thomas Dunhill, Mr James Friskin, Miss Olga Montagu, Mr John Pointer and Dr F. J. Read were elected to fill the vacancies on the Committee caused by the retirement (in accordance with Rule 8) of those members who had served for six years consecutively: viz., Mr Claude Aveling, Mrs Bindon, Professor Buck, Madame Alice Elieson, Mr Harold Samuel, Dr F. G. Shinn and Dr Charles Wood. Miss Gladys Hislop and Mr Harold Darke were re-elected to the Committee. Miss

Daymond read a Report on the R.C.M. Union Loan Fund, which has now come into operation.

The question of Members' subscriptions in arrears was discussed; Sir Walter Parratt proposed that past pupils of the R.C.M. should be allowed to pay their Union subscriptions for four years in advance, and a Resolution to this effect was provisionally passed by the Meeting, subject to the approval of the General Committee and Hon. Auditors. Rule 14 was amended, omitting those words in the first clause which made it compulsory to hold the Annual General Meeting each year during the *second* week in January, still retaining January as the month for holding the Meeting. A vote of thanks to the Hon. Officers concluded the Meeting, which was followed by tea and the sociable part of the afternoon's programme.

#### MEETINGS AT MEMBERS' HOUSES.

Two Meetings at Members' Houses have taken place during the term. An experiment was made of holding the first of these very early in January, on the eve of the Annual General Meeting, in order to give those Members who are usually in the country during term time a chance of attending. This resulted in a very large number being present—always a great pleasure—and especially so on this occasion, from the fact that many were able to come who could not often do so. The party took place on Wednesday, January 10, at 92 Westbourne Terrace, Hyde Park, W., by the kind invitation of Miss Marion Scott, and the programme of music was as follows:—

PIANOFORTE SOLO .. .. . Schumann  
Allegro, op. 8  
MISS GRACE HUMPHERY  
SONGS .. a. Vergebliches Ständchen .. Brahms  
b. Bluebells from the Clearings .. Ernest Walker  
MISS MADEL BOND (Mrs Stiffe)  
At the Piano—MR REGINALD CLARKE

VIOLIN SOLOS a. Sarabande .. .. Sulzer  
b. Slumber Song Haydn Wood  
c. Vie de Bohème " "  
MR HAYDN WOOD  
At the Piano—MR HAROLD SAMUEL  
SONGS .. Three Nocturnes .. Wülfried Sanderson  
MR WILLIAM H. GREEN  
At the Piano—MR HAROLD DARKE

The second Musical Evening was held on Tuesday, March 5, at 3 Gloucester Walk, W., thanks to the kind hospitality of Miss Gertrude Eaton, and was a most enjoyable occasion. The following programme of music was given:—

VIOLIN SOLOS .. a. Sarabande .. .. Sulzer  
b. Præludium & Allegro .. Pugnani-Kreisler  
MISS SIDNEY BOSTOCK  
SONGS .. a. When We Two Parted .. Parry  
b. A Stray Nymph of Dian.. "  
MISS M. CONGREVE-PRIDGON

PIANO SOLOS .. .. .. Harold Darke  
Two Concert Studies (Nos. 1-3), op. 7  
MR HAROLD DARKE  
SONGS.. a. Ich grolle nicht .. .. Schumann  
b. Cradle Song .. .. Delius  
c. In the Garden of the Seraglio .. "  
d. 'Arioso' from Pagliacci .. Leoncavallo  
MR RICHARD RIPLEY  
At the Piano—MISS E. A. GREGORY  
MR D. G. A. FOX



## ELECTIONS TO COMMITTEE

Several 'casual vacancies' occurred on the Committee at the end of Term, owing to Miss May Bartlett, Mr George Baker, Mr Joseph Ireland and Mr Cedric Sharpe ceasing to be present pupils of the College. Miss Muriel Soames, Mr Eugène Goossens, jun., Mr W. H. Green and Mr John Snowden were elected to fill these vacancies.

## THE ANNUAL 'AT HOME'

Thursday, June 27, is the date fixed for the Annual 'At Home,' which will take place in the Concert Hall at 8.30 p.m. The arrangements for tickets will be the same as in former years, viz.—Members' tickets free, Guest's tickets 2/- each. Each member may introduce two guests. No person is entitled to a Member's ticket until the subscription for the current year has been paid. The tickets are to be obtained from the Hon. Secretaries, and Members are earnestly requested to apply for them as early in June as possible.

MARION M. SCOTT  
A. BEATRIX DARNELL } Hon. Secretaries

## College Concerts

Jessica : *I am never merry when I hear sweet music.*

Lorenzo : *The reason is your spirits are attentive.*

—SHAKESPERE

## Thursday, February 1 (Chamber)

1. QUARTET for Strings, in G . . . . . Mozart  
JESSIE STEWART. DORA GARLAND (Scholar)  
SYBIL MATURIN, A.R.C.M.  
M. THELMA BENTWICH (Scholar)
2. SONGS . a. Stand das Mädchen . . . . . Brahms  
b. Where the bee sucks . . . . . Sullivan  
RITA LONG
3. PIANO SOLOS . . . . . Brahms  
op. 76, No. 5 ; op. 119, No. 3 and 4  
BERTHA NOTTINGHAM (Scholar)
4. SONGS . . . . . R. Strauss  
a. Traum durch die Dämmerung  
b. Wiegenlied  
c. Cécilie  
CLARA KLEINSCHMIDT (Scholar)

5. VIOLONCELLO DUET Suite, op. 16 Popper  
CEDRIC SHARPE (Scholar). JOHN SNOWDEN (Scholar)
6. SONGS . a. Es blinkt der Thau . . . . . Rubinstein  
b. Ungeduld . . . . . Schubert  
OLIVE STURGESS (Exhibitioner)
7. TRIO for Piano, Violin and Violoncello,  
in C minor, op. 101 . . . . . Brahms  
J. ALAN TAPPS (Scholar)  
EUGENE GOOSSENS (Scholar)  
M. THELMA BENTWICH (Scholar)

Accompanists—  
H. ARNOLD SMITH, A.R.C.M.  
CONSTANCE STOCKBRIDGE

## Thursday, February 8 (Chamber)

1. TRIO, in D major, op. 61, for Piano, Hautboy  
and Horn . . . . . Heinrich von Herzogenberg  
BERTHA NOTTINGHAM (Scholar)  
FRANCIS MURPHY (Scholar). AUBREY BRAIN  
(Scholar)
2. SPANISCHE LIEBESLIEDER, op. 138  
Schumann  
NORA MOON (Scholar)  
CLARA KLEINSCHMIDT (Scholar)  
T. GLYN WALTERS (Scholar). JOSEPH IRELAND  
(Scholar)
3. SONATA for Piano and Violoncello, in B flat,  
op. 8 . . . . . E. von Dohnanyí  
NORAH CORDWELL (Scholar)  
ELLEN BARTLETT (Scholar)
4. SONG . . . . . A. C. Mackenzie  
Lift my spirit up to thee  
LILY SHARP

5. SYMPHONIC CHORALE, op. 87, No. 3, for  
Organ, with Voice and Violin  
Sigfrid Karg-Elert  
DOUGLAS FOX (Scholar)  
FLORENCE MELLORS (Exhibitioner)  
IVY WIGMORE (Exhibitioner)
6. SEXTET for Strings, in G major, op. 36  
Brahms  
EUGENE GOOSSENS (Scholar)  
PHILIP LEVINE (Scholar)  
THOMAS PEATFIELD, A.R.C.M.  
SYBIL MATURIN, A.R.C.M.  
CEDRIC SHARPE (Scholar). JOHN SNOWDEN (Scholar)

Accompanists—  
DOUGLAS FOX (Scholar). H. ARNOLD SMITH, A.R.C.M.

*Thursday, February 15 (Orchestral)*

1. CONCERTO for Violin, in D major, op. 77  
Philip Levine (Scholar). *Brahms*
2. NOCTURNES for Orchestra .. C. Debussy  
I. Nuages  
II. Fêtes

3. SONG .. Hiawatha's Vision S. Coleridge-Taylor  
Joseph Ireland (Scholar)
4. SYMPHONY, No. 5, in C minor, op. 67 *Beethoven*

Conductor—SIR CHARLES V. STANFORD,  
D.C.L., M.A., Mus. Doc.

*Friday, March 1 (Chamber)*

1. QUARTET for Strings, in C major, op. 54, No. 2  
Antonio Piedra (Exhibitioner)  
Eugene Goossens (Scholar) *Haydn*
- FRANK BRIDGE, A.R.C.M. Cedric Sharpe (Scholar)
2. SONGS .. a. L'Esclave .. .. Lalo  
b. Attente .. .. Wagner  
Mabel Jardine.
3. SONATA for Piano and Violin, in A major,  
op. 100 .. .. Brahms  
J. Alan Taffs (Scholar)
4. DUET Saper vorrei se m'ami .. Haydn  
Edith D. Wood and Winifred Cooper (Scholar)

5. PIANO SOLO .. .. C. Albanesi  
(from Sonata No. 5, in E major)  
Florence Hanson (Exhibitioner), A.R.C.M.
  6. SONG .. Lungi dal caro bene .. Secchi  
Alice Gear (Scholar)
  7. QUARTET for Strings, in F, op. 18, No. 1  
Vera French. Dorothy Gurney  
Sybil Maturin, A.R.C.M. John Snowden (Scholar) *Beethoven*
- Accompanists—  
Christine Scott, A.R.C.M.  
Constance Stockbridge

*Thursday, March 14 (Afternoon) (Chamber)*

1. SONATA for Piano and Violoncello, in F major,  
op. 99 .. .. Brahms  
Ellen Edwards, A.R.C.M. Thelma Bentwich  
(Scholar)
2. SONGS a. An ein Veilchen .. .. Brahms  
b. Vergebliches Ständchen }  
Ivy Tilbrook, A.R.C.M. *Brahms*
3. QUARTET for Strings, in C sharp minor, op. 131  
Philip Levine (Scholar) *Beethoven*  
Eugene Goossens (Scholar). Thomas Peatfield,  
Cedric Sharpe (Scholar) [A.R.C.M.]

4. SONG .. .. C. Saint-Saëns  
Le Bonheur est chose légère  
Lilian Burgeiss (Scholar)  
Flute obligato—Arthur Hedges (Scholar)
  5. QUINTET for Horn and Strings, in E flat  
(K. 407) .. .. Mozart  
Frank Probin (Scholar). Philip Levine (Scholar)  
Eugene Goossens (Scholar)  
Sybil Maturin, A.R.C.M. John Snowden (Scholar)
- Accompanist—  
Grace Humphrey, A.R.C.M.

*Tuesday, March 19 (Orchestral)*

1. OVERTURE .. William Tell .. Rossini
2. SCENE Ye twice ten hundred ditties Purcell  
George Baker (Scholar), A.R.C.M.
3. CONCERTO for Violin and Orchestra, in  
B minor, op. 61 .. .. C. Saint-Saëns  
Leonard M. Carrodus (Scholar)

4. CANTATA .. Now shall the grace .. Bach
5. SYMPHONY, No. 4, in E minor, op. 98 *Brahms*

Conductor—SIR CHARLES V. STANFORD  
D.C.L., M.A., Mus. Doc.

## Sir Hubert Parry's "Style in Musical Art."

"Add beauteous Art, which, brought with us from heaven,  
Will conquer nature;—so divine a power  
Belongs to him who strives with every nerve."—MICHAEL ANGELO

Any Review, in the accepted sense of the word, of this great book would, I think, be out of place in the columns of the R.C.M. Magazine. Were I to indulge in superlatives and congratulations, it would smack of impertinence and presumption; and were I to suggest, in a way so dear to anonymous reviewers, that the book ought to have been written on some other (generally unspecified) plan, then a glance at the signature would provoke laughter. But there is one way of writing about such a work as this which may, possibly, be useful; and that is to show of what inestimable service it may be to any readers, and especially to Musical Students.



The English mind has a mistrust of theorizing which, healthy though it may be in its origin, leads us all to an unpardonable neglect of our thinkers. And we Royal College folk, appreciating our Director in a way unsuspected even by him, and living under his influence, are liable to think that his writings are Epistles to the Gentiles, and not of great moment to ourselves. So far as concerns this book, however, the reverse is the case. It is, of course, largely occupied with the History and Evolution of Music, and to that extent is the garnered wisdom of a ripe mind, offered to anyone who may be interested in these subjects. But the outstanding feature in its influence on me, is the sustained appeal it makes to the artist to hold up before himself a high moral ideal. And this appeal is not persuasively addressed to those without the law, but comes home with force to all of us, who, having found the truth, still retain the human incapacity for living up to it. Which of us Organists, for instance, has not, at some time, been 'slack' enough to let our extemporization degenerate into mere meandering, or to put 'effective' chords into the harmonization of hymns and chants? Which of you Singers has not, by means of a poor song, a high note at the end, or some other cheap and inartistic device, cunningly angled for popularity and applause? And who does not remember how much less insistent the conscience becomes after the first plunge has been taken? If any reader who has the honesty to plead guilty will straightway read Chapters VII. and VIII. (on the *Influence of Audiences*), he (or she) will draw from it something even more valuable than its clear statement of historical issues. The truth is, that the whole fabric of our lives is so shot with unsuspected insincerity, that most readers will end these Chapters by seeing themselves in a glass—and that not very darkly.

Let no one, however, imagine that there is anything in this book remotely resembling a sermon. So many interests, indeed, are catered for, that it is difficult to name any branch of Music as receiving pre-eminent attention. Students of History, Instruments, Choral-Music, Form, Nationality, Psychology—one and all—will find that light is abundantly shed on the obscure corners of their work. Everything remotely connected with the presentation of an idea, as distinct from the creation of it, is treated with a detail worthy of the best philosophers of Germany, *plus* a humanity and breadth of vision to which those thinkers never attain. The whole book is a vindication of the English language as a vehicle for the statement of subtle and elusive thoughts, and each sentence is a link between two other sentences to such a degree that it is almost impossible to stop reading until an idea has been followed to its goal. So it comes that the greatest benefit will be reaped by such readers as can take in the book as a whole, connecting the details of each chapter, and then allotting to the chapter itself, like a fragment in a mosaic, its place in the scheme which the author had in mind.

The one complaint I have against the book is the complimentary one that it leaves me wanting still one more chapter. For it treats style almost entirely from the objective side. "There is a style which is apt for things mundane, and a style which is apt for things devotional; a style for things pathetic, a style for things gay." Now Brahms could be all these things, and would modify his style to suit the conditions; yet there is an element common to all four moods, a residual personal equation which is the style of Brahms. It may be, as some hold, that such an aspect of style is, like the 'idea' in Plato, an insoluble element, beyond all analysis; or, as others aver, that it is the sum total of mannerisms. Perhaps such an enquiry is outside the scope of the work; perhaps an analysis of the individual phenomenon would obscure the wider view of general progress. But if Sir Hubert can ever find time to set down his thoughts on this difficult point, he will find for his views, as for everything else that he has written, at least one zealous and grateful reader.

PERCY C. BUCK

### **Musical Composition. †**

An appreciation of Sir Charles Villiers Stanford's new Book.

Sir Charles Stanford, in the prefatory note to his recent book, hints that good composers are better employed in inventing good music than in analysing the means which enable them to write it. But a hearty concurrence with these views will not prevent his many admirers from expressing their gratitude that at least one good composer has thought it worth his while to set forth, clearly and with enthusiasm, some of the methods and standards of taste which have served to guide him in his own life-work.

The teaching throughout is on broad lines, and, unless we are to accept the startling proposition that a student is to be deaf to all the real live music of the past, in preparing to equip himself for the writing of the music of to-day, we shall find no reason for opposing any of the methods of study which are here so earnestly advocated.

The plea for an earlier and more extensive understanding of Counterpoint, especially Modal Counterpoint, ought especially to appeal to those of the newest school who are basing so much of their work upon folk-songs, and seeking to revive the use of some of the half-forgotten scales of early times. Nor need we quarrel with the conclusions which his own close study of Modal Counterpoint leads Sir Charles to form respecting certain modern tonal devices—such as the whole-tone scale—even if we disagree with them. The use of the whole-tone scale has

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† "Musical Composition, a short Treatise for Students," by Charles Villiers Stanford (Macmillan & Co. Ltd., and Stainer & Bell Ltd.)



given a distinctive colouring to a type of music now much in fashion, and the upholders of impressionism will be little influenced by any analysis, sound or otherwise, which the more scientifically inclined care to submit. Whether we are believers in the 'pure scale,' or whether we are content to accept any devices which the adoption of equal temperament renders possible, seems a matter of small importance. As has already been pointed out elsewhere, by one of Sir Charles's own pupils, there are even greater and more compelling arguments against the constant use of the whole-tone scale than any advanced in this treatise. A system giving us only one kind of third (a major) and only one kind of fifth (an augmented) must tend to limit the musical outlook, especially in the direction of harmonic device; and it seems more than probable that the charms it offers will be quickly exhausted. Sir Charles's criticisms may well be regarded as a plea for the recognition of a wider range of vision, and the use of a greater variety of natural scale divisions, and, as such, they are welcome and timely to those whose aim is to extend rather than cramp the scope of musical advancement.

The chapter on Rhythm, and the extensive illustrations given on Melody-construction and the treatment of Variations, are extremely valuable features of the book, and in the section devoted to Form illuminating information is given for which one might seek in vain in all of the many existing text-books upon that much-exploited subject. Even more interesting are the remarks upon Colour in music, given in a chapter specially devoted to this feature. Sir Charles rightly refuses to consider the question of colour apart from musical design, and nothing could be better or more convincing than his numerous illustrations from String Chamber-Music—a medium in which colour can never suffice to interest solely for its own sake. Amongst many suggestive sentences anent this point, the memory retains one especially. "The fading of Sir Joshua Reynolds's pigments," says Sir Charles, "has not destroyed the beauty of his designs or the charm of his conceptions. But if he had relied mainly on his perishable colours, and scamped his drawing, his pictures would have been long ago relegated to oblivion."

The views expressed in the chapters upon the treatment of voices, and upon the extraneous influences in instrumental music, touching, as they do, upon debateable points, may perhaps meet with some opposition from the enemy's camp. Yet the former chapter contains some of the most invaluable hints upon vocal writing that have ever been set forth, especially in the matter of declamatory music; whilst the latter, with its insistence on the views of Wagner, will compel many to recognize that programme-music has legitimate boundaries which it is reckless to disregard.

The final chapter, very happily headed 'Danger Signals,' is, perhaps, best of all. Here the author's wide experience as a teacher of Composition enables him to put his finger upon the very points in which the novice is most likely to go astray, and to offer a series of short warnings

which cannot fail to be helpful to all on the threshold of their careers as composers.

The book may be summed up as one of the most useful contributions to musical literature of our time. Sir Charles Stanford has succeeded where everybody else who has attempted a treatise on Musical Composition has failed. His work displays authority without pedantry, it aims high without preaching, and it is inspiring in its recognition of all that is good and honest in every branch of musical creation. With all this, his native fluency never deserts him, and there is, on every page, the glamour of a fascinating and resourceful literary style. The power to 'gild the philosophic pill' is not given to every teacher. But Sir Charles Stanford's winsome personal charm is never absent, even in writing of Counterpoint and the principles of formal construction. He sees these things as means to an end, and contrives that we shall never, for one moment, lose the feeling that it is the ardent impulse and the vigour and joy of our work that count most of all.

In his pretty compliment to those pupils whose loyalty and keen endeavours have 'taught him how to teach,' those readers who come under the spell of this instruction for the first time may see a symbol of that freshness of vision which has made it possible for him to write such a book. The pupils themselves will not fail to recall how much that loyalty and those keen endeavours were the outcome of the magnetism of their teacher, whose quick eye never let pass without censure a weak or an unworthy bar, and who set them a standard which even the most heretical could not with impunity disregard.

T. F. D.

## **The Royal Collegian Abroad**

*"Better to tell too much than too little."*—E. V. LUCAS

### **LONDON CONCERTS**

#### **CHORAL AND ORCHESTRAL CONCERTS**

The Philharmonic Society's Concert on February 22 was of special interest to Collegians on account of the first performance of Sir Charles Stanford's new Symphony. The work is in three movements, and is extremely beautiful, both as to thematic material and the felicity of its treatment. Sir Charles's name also appeared on one of the programmes of Mr Balfour Gardiner's Concerts at Queen's Hall; the Oriana Madrigal Society sang two of his charming part songs, 'The Witch' and 'Chillingham.' The College was further represented in Mr Balfour Gardiner's scheme by the first performance in London of Dr Vaughan Williams's Norfolk Rhapsodies, Nos. 2 and 3, and by the first performance, on May 1, of an Oriental Suite, 'Beni-Mora' by Mr von Holst.

At the Edward Mason Choir Concert on March 25, the programme was headed by a 'Birthday Overture' by Mr Landon Ronald; and other Collegians whose works were performed were Mr Haydn Wood (a Choral Ballad 'Young Lochinvar'), Mr Edgar Bainton ('Sunset at Sea' for Chorus and Orchestra) and Mr von Holst, whose Choral Hymns from the 'Rig Veda' were especially interesting. Miss Phyllis Lett was the soloist of the evening.



## CHAMBER CONCERTS

Mr Dunhill gave three Concerts during February and March, and, like their forerunners, they were of great interest. Mention can only be made of one or two works of special interest—notably a delightful string quartet by Dr Wood, abounding in fresh and characteristic themes treated with skill and effect, and exhibiting a genuine humour in the Scherzo, a sincerity of emotion in the slow movement, and a refreshing strength of purpose throughout. A Chamber Cantata of Mr Dunhill's for Treble voices, "Sea Fairies," with its poetic words and charmingly fanciful music, proved most successful. It was sung by a small choir of Royal Collegians, with Miss K. Peck as a delightful soloist; and among the smaller new compositions, an Aria and Tambourine for Violin by Miss Marion Scott were good, and were admirably played by Miss Marjorie Hayward. The performances, vocal and instrumental, were throughout on a high level, and Mr Dunhill is to be congratulated on the spirited work which he is doing, in which all Royal Collegians will give him their sympathy and should give their support.

The Motto Quartet gave two very successful performances at the Æolian Hall. They played 'Three Idylls,' by Frank Bridge, which were very favourably received by an appreciative audience.

On January 20, the Solly Quartet were heard in an interesting programme of modern French music, assisted by Miss Marguerite Le Mans; and on March 22, Mr and Mrs Alfred Hobday gave a delightful concert at the Broadwood Rooms, an unusual and welcome feature being a Solo for Viole D'Amour, played by Mr Hobday.

The Society of Women Musicians gave its first Concert on January 25. The varied programme consisted entirely of compositions by Members, and amongst the Collegians who appeared either as composers or performers were Miss Lucie Johnstone, Miss Florence Macnaughton, Miss Margaret Champneys, Miss Evelyn Hunter, Miss Marjorie Adam, Miss Marion Scott, Miss Mabel Saumarez Smith, Miss Winifred Williamson, Mr Charles Warwick Evans, Mr George Baker, Mr Reginald Clarke and Mr Harold Darke.

The Classical Concert Society have given a delightful series of Concerts, and among the performers were Messrs. Frank Bridge, T. Morris, Ivor James and other past students of the R.C.M.

## LECTURES

Miss Henrietta Krüger (who studied under the late Madame Jenny Lind-Goldschmidt when she was at College) has been appointed temporary Lecturer for next term at Girton, on 'The Phono-Rhythmic Method of French.' The free Lectures given by Miss Krüger on this Method at the Women's Institute, 92 Victoria Street, S.W., on each Thursday at 4.30 *p.m.* will be continued till the end of July.

## ORGAN RECITALS

Two Recitals of English Organ Music were given by Mr Harold Darke at St. James's Church, Paddington, W., on February 10 and 17. Both his programmes and his performance were of the highest excellence, and derived a special interest from the fact that four of Sir Hubert Parry's new and beautiful Chorale Preludes (still in MS.) were included in the scheme.

## PLYMOUTH

## IN THE PROVINCES

For some years past the Misses Smith have given Chamber Concerts, which have been important in the musical life of the neighbourhood. This winter they have given further proof of good judgment by "endeavouring to do something towards bringing the West of England more into touch with larger musical centres, by extending the Chamber Concerts so as to include artists who do not usually come so far west on their own account." (We quote from an interesting letter of Miss Florence Smith). At the first Concert in October Dr Henschel gave a Vocal Recital,

and the series of four Concerts concluded on March 6, when Miss Marie Hall was associated with Miss Florence Smith in a performance of Beethoven's 'Kreutzer' Sonata.

#### CARDIFF

A Concert of exceptional interest was given at Cardiff this March in the Music Room of Dr Neish. The programme was designed entirely on old-world lines, and, though short, must have furnished the audience with much that was unfamiliar. Even the instruments used were old. Mr Reginald Clarke played upon a Spinnet dated about 1701, and had a great success. His solos included Scarlatti's Sonata in C major, 'Le Coucou' by Daquin, a Minuet by Mozart, and a Minuet in the old style by himself. He also played all the accompaniments on the spinet for Miss Hélène Dolmetsch's Viol da Gamba solos, and for the old French and English Folk Songs sung by Mr Frederick Keel.

#### BATH

Mr Frank Tapp is to be heartily congratulated on the excellent work he has done this season at Bath, and especially upon the number of important Orchestral compositions introduced and conducted by him at the Pump Room Concerts. These include Liszt's 'Dante' Symphony (Liszt Centenary Concert, October 19)—César Franck's Symphony in D minor—Glazounov's Symphony No. 7 and Schubert's great C major Symphony, which curiously enough had never been heard in Bath before this date, December 14.

On November 25, Sir Charles Stanford conducted the first performance, in Bath, of his 'Milton' Symphony. Mr Tapp writes:—"There was remarkable enthusiasm over the Symphony, a fact which delighted me very much, as it proved very forcibly how a really great work can always make a genuine and lasting impression upon the minds of the general public."

Miss Gladys Moger gave a Vocal Recital at the Assembly Rooms, Bath, on February 13, when she had a very good reception from the large audience, and sang exceedingly well. Her songs included some by Schubert, Brahms, Sir Hubert Parry, Dr Ernest Walker, Mr Edward German and Mr Albert Visetti. Miss Mabel Wilson Ewer's Violoncello Solos were warmly appreciated, and at a subsequent Recital at Weston-super-Mare she appeared as a violinist and played a part of Mendelssohn's Concerto.

#### RUGBY

Programmes of three very interesting Concerts reach us from Rugby. The first was on November 16, when Mr Basil Johnson conducted the Birmingham Orchestra at a Rugby School Subscription Concert.

The Second Concert was an unaccompanied Choral one in the Temple Speech Room on December 7 by the Rugby Philharmonic Society, also under Mr Basil Johnson's direction. Amongst the works given were Elizabethan Madrigals, Songs by Dr Walford Davies, Part Songs by Sir Charles Stanford, Mr Coleridge Taylor, etc. and Pearsall's fine Choral-Dialogue 'Sir Patrick Spens.'

The Third Concert was Choral and Orchestral, given by Rugby School, and conducted by Mr Basil Johnson, on December 16. A notable item on the programme was Sir Charles Stanford's Irish Ballad, 'Phaudrig Crohoore.'

#### READING

Miss Miriam Timothy recently appeared at one of the Reading Orpheus Society's Concerts, and made a profound impression by her masterly and beautiful harp playing. Our local correspondent reports:—"All the papers were very full of her playing, and she was in great form." Mr George Macklin sang a number of tenor songs with success at the same Concert.

#### JOHANNESBURG

#### SOUTH AFRICA

Readers of the R.C.M. Magazine are already well aware of the activity with which Mr and Mrs Deane (Miss Grace Batchelder) have worked for Music in South



Africa, and the Pianoforte Recital given by Mrs Deane in Johannesburg on November 30 last, was another good instance of it. The programme began with an 'Air Varié' by William Byrd and a Prelude by Orlando Gibbons, followed by compositions by Scarlatti, Bach, Beethoven, Brahms, Chopin, Liszt, Dvorák, Tchaikovsky, Schubert-Tausig and Mrs Deane herself, and was designed to show the development of Piano Music. The audience was capital as to numbers, and most enthusiastic, and (to quote the Johannesburg paper), "Mrs Deane accomplished the rare feat of keeping an audience together and interested during an unbroken Recital of pianoforte music."

#### DURBAN

Writing from Durban, Mr Clifford Foster says:—"We had a big treat when Madame Clara Butt and party were here. Murdoch and Barré (Barré Squire) and Madame Clara Butt, all old Collegians, were immensely popular. Miss Bonnar is doing good work here as a teacher. Mrs Buchanan (Miss Gertrude King) took part in a piano quartet at the Open Meeting of the Durban Savage Club, of which I have the honour of being a member. It was a treat to hear Robert Chignell when here with the Sheffield Choir. Kind regards to all friends at College."

Mr Foster modestly makes no reference to himself, but from the press accounts of the Chamber Concerts at St. Thomas' Hall, it is evident that he is doing valuable work in Durban.

#### STELLENBOSCH

Some months ago we mentioned Miss Katherine Wilson's appointment to the staff of the Conservatorium at Stellenbosch: now another Collegian, Miss Erica Pierpoint, has been added to the same staff, and she sailed for Cape Colony in January. Writing on February 12, she says—"Just a few words to let you know I am here safe and sound, and have been teaching for a week already. . . . This place is naturally most beautiful—very countrified—but it is purely an educational centre, and the population consists almost entirely of students and teachers, and we all work during the day. The Quinlan Opera Co. will make a nice little break—they open here on Monday, 19th, with 'Tales of Hoffmann.' . . . Good-bye: please give my love to everyone at College."

#### PRETORIA

Miss Ida Hyett, who is on the staff of the Girls' High School, gave a Concert at the Town Hall, Pretoria, on November 18, in conjunction with Miss Jean Kirkcaldie and Miss Eveline Fincken. A point in the excellent programme which deserves special attention is the fact that Miss Hyett appeared both as a solo violinist and a viola player.

#### QUEENSTOWN

Miss Elfrida Gairdner, writing from Queenstown, says:—"How I wish I could be present at some of the Union Meetings—so few of the people here care for anything beyond a Waltz in the musical line, and pupils are often quite hurt if one ventures to give them a Bach or Handel Sonata. . . . We had a glorious holiday at Sea Point, close to Cape Town. I think we walked almost everywhere there was to be walked—we must have covered hundreds of miles during the five weeks we were there. The scenery is very lovely, the mountains make such a lovely background to the coast—and at Sea Point it is a rocky coast, and on rough days the waves were simply grand. I don't think I've ever seen quite such huge waves before. We climbed Table Mountain twice—it is really quite an easy climb if you don't go up the face—in fact, there were paths up some of the kloofs. Though it's true you find boulders about your own height blocking the middle of them, and have to scramble over as best you can."

#### VALPARAISO

#### CHILI

Mrs Robertson (Miss Ethel Sutherland) sends us a programme of the Concert which she gave with her Ladies' Choir at the Union Hall, Valparaiso, on November 8. Judging from the works selected, and the enthusiastic reports of the *South Pacific*

*Mail* and *Deutsche Zeitung für Chili*, the Concert must have been a conspicuous success, all the more gratifying from the fact that Mrs Robertson trained the Choir and String and Piano Quintet. One of the soloists was Mrs Stow (Miss Blanche Hooper) and Miss Janet McHoul accompanied, so that the College was strongly represented. Works were given by Humperdinck, Bantock, Brahms, Bach, Elgar and Saint-Saëns.

Mrs Robertson has written some most interesting letters, from which the following passages are quoted: "You will have some idea of the way my time is taken up if you know anything of babies. I have two; one three years of age, and the other will be eleven months old in a few days. . . . I take a German Class in my father's school three times a week, and have a Ladies' Choir Meeting once a week, and a small Orchestra of sixteen members which meets on Monday evenings. Mrs Stow has been singing a great deal since she came. It was a very pleasant surprise, when I went to call on her, to find that we had known each other quite well at College by sight, if not by name." In February, Mrs Robertson writes: "This is the hot season—a very lazy time. We begin the year's work in March. . . . We are going to be busy this year, I think, for a big Orchestra has been formed, and now there is an International Choral Society in formation. . . . I have just been reading the newly-arrived R.C.M. Mag. for January. I generally read it through from beginning to end, and find it all very interesting. It is so nice to read the Director's Opening Address, and think of the vociferous and very lengthy welcome we always gave him, and to imagine that the same thing probably happens every time."

#### WEDDINGS

Collegians will unite in offering hearty congratulations and good wishes to—

Mrs Herbert Gimson (Miss Agnes Oakeshott) on her marriage: to Mrs F. S. Le Blanc Smith (Miss Gladys Haig): to Mrs O. P. Bernard (Miss Muriel Terry): to Mrs Gavin Simonds (Miss Mary Mellor), who was married on March 28, and to Mr Geoffrey O'Connor Morris on his marriage with Miss Christian Helena Gildea on April 10.

#### PRESENTATION TO MR VISETTI

On Tuesday, March 19, a Bronze Bust of Mr Albert Visetti which had been subscribed for by his past and present Pupils, was presented to him on their behalf by Sir Hubert Parry, in a charming little speech. This pleasant ceremony took place in the Concert Hall at College, and amongst those present were Madame Visetti, Sir Charles Stanford, Sir Walter Parratt, Mr Claude Aveling, Mrs Bindon, Mr and Mrs Landon Ronald, Colonel and Mrs Woodforde-Finden, Miss Lillian Burgiss (the energetic Hon. Secretary for the Testimonial), besides many other friends and pupils. The Bronze Bust, by Mr Leonard Merrifield, is an admirable work and it was accompanied by an illuminated Book containing a long list of the names of Subscribers, amongst whom were Madame Kirkby Lunn, Madame Agnes Nicholls, Miss Phyllis Lett, Miss Clara Evelyn, Madame Bessie Cox, Mr Edmund Burke, Mr Albert Archdeacon, Mr George Baker, Mr Jamieson Dodds, Mr Bicknell Young, etc.

### **The R.A.M. Club Magazine**

The Royal Academy of Music has a 'Club,' corresponding to our Union, and a Magazine to speak in its name. The R.A.M. Club Magazine is a most business-like production, packed full of information about the doings of its members, their addresses, the Concerts they have given, the Music they have had published recently, and many other things.

Its thirty-fifth number contains an interesting Memoir, with portrait, of the late Signor Randegger, who was more intimately connected with the Academy than he was with the College, although we too had a share of his activities as a teacher. Among



'Passing Notes by the Editor,' is a kindly allusion to the last number of the R.C.M. Magazine, followed by very ample quotations from our Director's Address, with hearty appreciation of his words about the Academy and the spirit of true rivalry. In turn, we should like to quote from the last 'Passing Note':

"The foregoing sentiments, as also the whole address from which they are extracted, are typical of the large-minded, generous and far-seeing man who uttered them, and they will meet with ready appreciation amongst those whose foremost allegiance is due to the Royal Academy of Music.

"The alliance between the two great Institutions for the purpose of Local Examinations has been productive of the happiest results on the standard of music teaching at home and in the Colonies, as well as on the relations between the Academy and the College, individually and corporately. At the same time, it is permissible to say that those relations would not have been so cordial as they are but for the wisdom and tact which has distinguished the representatives of both parties in the Association. Sir Hubert Parry has forged another link in the chain which binds them, all the stronger because entirely voluntary."

### Colour in Music.

*"And who receives true verse at eye or ear,  
Takes in (with verse) time, place, and person too,  
So links each sense on to its sister sense,  
Grace-like; and what is but one sense of three  
Front you at once?"—BROWNING*

From a certain mental process called the association of ideas, aided, no doubt, by the fundamental similarity of purpose which underlies all branches of art, comes the expression 'Colour in Music'; made first in Germany, says the Dictionary, in the more presentable shape of 'Klang-farbe,' translated by the French into 'timbre,' and in English called 'clang-tint,' or, more intelligibly, 'tone-quality.' The human mind is much given to the fusion of ideas into compound words regardless of the total result, so long as the separate ideas are somehow presented. By the same process we hear of 'tone in painting,' of 'rhythm in drawing,' of 'melody in verse,'—all of which expressions are undoubtedly fertile in suggestion, but in definition are either useless or misleading. The psychologist, indeed, goes further still, and in his chapter on 'Sensations,' he considers evidence which declares that violins produce a sensation of crimson, and sounds affect the sense of smell. But to the musical mind, so often unbiassed by any interest in the study of the sister arts,—much less in psychological data—'Colour in Music' suggests principally variety of orchestral tone, and that only in vivid contrasts.

An excellent instance in this connection is the *Motif* from 'Tristan' which accompanies the words 'Tod geweihtes Haupt,' at the beginning

of Act I. Scene 2—the chord of A flat major on English Horns, Oboes, Clarinets and Bassoons, (*fortissimo*), followed by the chord of A major on Trumpets, Trombones and Drums, (*piano*). Anyone who knows the effect will realize that the word ‘colour,’ as applied to such vivid orchestration, is not by any means unintelligible, even if it presents no particular colour to the senses.

If so much be granted, the wider significance which colour bears to music is not difficult to understand. At first implying brilliant tone-contrasts in orchestral music, the term embraces all the various tone-qualities of instruments, both singly and collectively, and in fact becomes almost an equivalent to chiaroscuro or ‘light and shade’ in drawing. So that there is no such thing as music without colour, any more than there is drawing without chiaroscuro. Palestrina’s treatment of voices reveals as much feeling for colour as the more obvious examples to be gleaned from the works of Wagner. But the writer on music, for lack of a word or combination of words which will convey to the mind the general effect of certain qualities of orchestration, has to explain his argument by borrowing metaphorical expressions from kindred subjects, with the result that he falls back on the imagination of his readers to make intelligible such an idea as ‘the dull greys of which Brahms was so fond.’

The use of analogy must, of course, be confined to illustration, and supported by constant reference to the parallel. To a great extent, the colour analogy may be said to stand. In the second volume of ‘Modern Painters,’ Ruskin makes colour a secondary quality and the truth of colour the least important of all truths. ‘The artist who sacrifices or forgets a truth of form in the pursuit of a truth of colour sacrifices what is definite to what is uncertain, and what is essential to what is accidental.’ Sir Charles Stanford, in his book on ‘Musical Composition,’ calls colour in music ‘the top dressing,’ and Sir Hubert Parry, in his Essays on ‘Style,’ deplotes its preponderance in modern music. In all these cases the argument, though viewed from different points, is substantially the same: the musician, as the painter, must use his colour subordnately, and should never allow it to intrude upon the form or matter of his inspiration. Sir Charles Stanford adds an interesting point—that a composer may look for inspiration to his conceptions of colour. So the poet may find ideas in the necessities imposed by his rhymes, and the journalist may discover arguments in his inexhaustible affection for



brilliant metaphors. But it is open to question whether great creative artists would not blush to own their indebtedness to such methods.

Such wise saws, no doubt, fit the classics. Modern developments, both in music and painting, seem to present many difficulties to anyone who takes the trouble to watch the signs of the times. In modern music, and pre-eminently in the later works of Debussy and his imitators, colour has a far higher place amongst the various means of expression than is assigned to it by æsthetic maxims as yet laid down. Audiences of to-day have found themselves compelled to admit the power of artistic productions which no text book of æsthetics would sanction. They are confronted by strange sights and stranger sounds, which find the way to their hearts in spite of their consciences and allegiance to the classics. They have come to acknowledge that the use of colour in music, as in painting, has given voice to a genuine feeling of human aspiration which no other artistic methods could encompass. The Post-Impressionists have been so far successful as to prove to the unprejudiced mind that there is something to gain and nothing to lose by exploiting the potentialities of pure colour. Vincent van Gogh, in his letters, reveals an unmistakeable sincerity and devotion to the colour-ideal which he strove to reach. That he died at any early age in a lunatic asylum may seem to some detrimental to his cause. However that may be, the torch he carried has been taken up by men whose sanity is not questioned.

It is necessary to remember that music and painting are only higher forms of language, and subject to the same kind of development. As the human race becomes more civilized, more highly cultured and more alert in mind, the code, so to speak, by which its spiritual aspirations are expressed becomes more ideal, that is, nearer the spiritual as opposed to the tangible, and leaves more to the working of the intelligence. The imaginative faculty is given freer scope, and is set in motion by far slighter suggestion. The language of art has been rarefied.

What, then, is the criterion for works of art in which so-called secondary qualities are no longer subordinate, but are made to bear the primary ideas of the work? The answer in short is—Unity. It is the general effect, and not detail necessarily, which justifies a work of art. The detail admits of an infinite variety of treatment, but the structure remains subject to rules laid down since the foundation of the world. Colour, because it is a secondary and incidental quality, can

be treated with freedom, being at one time devoted to the background and at another time appealing not only to the senses but to the intellect. It is not maintained that colour must always speak to the intellect because it appeals to the senses, or that the sensations necessarily stimulate the imaginative faculty. On the contrary, inferior works of art show that the proper use of colour requires as much skill as the manipulation of other artistic forces. It is impossible to advocate a development of art which demands respect simply for a constant change of colour, however skilful: for instance, Mr Bantock's 'Pierrot of the Minute' is, undoubtedly, a skilful exercise in colour, but lacks that unity which conceals the joints, binds the whole together, and presents it as a figure of flesh and blood. It is a work of shreds and patches, as all such works are apt to be, and consequently as meaningless as the modern stained-glass window, on which the forms are entirely obliterated by the bewildering maze of a thousand different lights.

Works of art which profess to make their appeal through colour must, of course, necessitate a considerable amount of change, for, with the advance of culture, every human faculty has become more sensitive and insistent on variety. We have only to listen to works scored exclusively for brass, such as the operatic pieces of Monteverde's day, or to an organist who never gives his reeds a rest, to realize how quickly large patches of colour become wearisome to our ears. It cannot, therefore, be right to condemn the modern taste for variety of colour as a symptom of morbidity, seeing that colour can be made to mean so much more than ever the giants of old could have guessed. Colour can no longer be regarded merely as a banquet for the eye or for the ear, but as presenting an enigma to the intellect and to the imagination commensurate with the problems of infinity itself.

That there are many pitfalls to be avoided and many difficulties to be overcome in this new use of colour must be admitted. Sincerity of purpose is the artist's only safeguard. Genuine feeling is the critic's only guide. Custom or prejudice too often warp his judgment and prevent him from risking his reputation by fearless appreciation of originality. It is well known that men (in Hilary's phrase) '*nova non accepluros esse nisi novi fierent*,' which means, it is as useless to play modern music to a Handel-worshipper as it was to pour new wine into old bottles.



The prophet of criticism does not come in times when he is most called for, that is, when the pioneers are at work: he comes when the controversial interest is dying, to arouse his people to an appreciation of some great legacy as yet unclaimed. As regards the taste of the masses, for whose sake the leaders of the flock proverbially toil and bleed, it is reasonable to hope that sentimentalism, sensualism and triviality are daily giving place to more healthy instincts. 'Sentimental people,' said one of our XIXth. century prophets, in a characteristic vein, 'fiddle harmonics on the strings of sensualism to the delight of a world gaping for marvels of musical execution, rather than for music. For our world is all but a sensational world at present, in maternal travail of a soberer, a braver, a brighter-eyed.' That utterance is fifty years nearer its fulfilment than when it was first made.

ERIC F. BROWN

### Football.

*"Play up, play up, and play the game."*—NEWBOLT.

The two great sporting fixtures on Monday, March 18, were a Semi-Final English Cup Match in the North of England and the College v. Academy Match in London. The London attraction had been arranged to be played on Shepherd's Bush F.C. Ground, but that being under water, a (nominally) drier ground was chosen on Wormholt Farm.

The Weather!—Well, it was about the worst day we had had for weeks, and although the attendance, of course, fell below that which had been hoped for, there was a very brave show of ladies, who outnumbered the males by about five to one, which, from all points of view was highly satisfactory, and made the football crowd look quite picturesque for once.

Now, as to the game, the Collegians lined up as follows:—

THOMSON				
DAVIDSON		GREEN		
G. WALTERS		MACKNESS	MAUDE	
THOMAS	I. WALTERS	ROBSON	WOOD	COSTA

The Academy centre forward sent the ball rolling shortly after the published time to start. After some give-and-take play in the centre, the ball was taken down the left wing, and Wood, who was playing very good football, scored the first goal for the College; in so doing he unfortunately hurt his foot so badly as to have to retire from the game



shortly after. The Academy were not disheartened by the reverse, but the College team, playing with a good understanding, attacked for the majority of the first half, scoring four more goals before the change over.

On resuming, the College once more took up the attack, and in a few minutes had added to their score. The Academy now began to assert themselves and were having more of the game, but could not get past the defence of Messrs Green and Davidson, who were both playing a splendid game at full back. The Academy now scored their first point, from a penalty, amidst loud cheering from both sides. The College took up the attack again, and registered three more points before time was called, thus winning by the handsome margin of 9 goals to 1.

A vote of thanks should be given to Messrs Godfrey (R.A.M.) and Green (R.C.M.) for arranging this interesting game (I cannot say fixture yet), but it is to be hoped that now we have started, many more such encounters will take place.

V. R. CHILLEY

#### AN ONLOOKER'S POINT OF VIEW.

A pleasant Football Match was played on Monday afternoon, March 18, under Association rules, between representatives of the College and their 'friendly rivals' of the Academy. A ground at Shepherd's Bush was obtained, bearing the appropriate name of Wormholt Farm, with a pitch like a ploughed field to match. Every player save Davidson, and some spectators too, brought away a liberal supply of his mother earth.

The teams turned out in school colours, and there was a perfect medley of tint among the 'togs,' which in its way did not detract from the fun of the game. As the game proceeded and various *mêlées* arose, it was quite interesting to discover 'who's who.' The College attacked as soon as the ball was set rolling, and scored a goal in the first two minutes of play. A pretty piece of combination on the part of the forwards placed the ball at Cook's feet in a good position for shooting. Cook cleverly furnished the required touch.

The Academy re-started with great vigour, but the massive College backs, Green and Davidson, were difficult to pass, and soon the College became dangerous. One recollects the pleasant pipe of Ivor Walter's voice as he combined with his brother and Robson in a skilful move which upset the Academy backs completely, and led to Ivor registering the second goal.

Again the ball came swinging down the left wing, Costa being this time well to the fore; he centred the ball beautifully, and the Academy goalkeeper could only kick behind. From the resulting corner kick, Robson sent in a terrific shot which gained the third goal for the College.

Play was more evenly contested after this, and once the Academy forward line was dangerous, but the long kicks of Green and Davidson sent the ball to the other twenty-five.

Thomas had been playing a sound game on the right wing, and mainly through his efforts the fourth goal was secured. Just before the whistle sounded for half-time, Green sent a splendid shot from half-way down the pitch, which the goalkeeper only fisted into the waiting forward line. This made way for the fifth goal.

Both sides seemed ready for half-time, a rest, and oranges.

*Half-time score—College 5 goals, Academy 0*



The Academy started with a spurt, but made little headway, and within a few minutes of the interval, the College netted a sixth goal.

After this, the Academy had a better time and Butcher made for the goal down the right wing. A penalty being given to the Academy, Godfrey took the kick, and scored the Academy's first and only point, amid lusty cheering, in which the College supporters joined.

Play was vigorously contested after this for a few minutes, but the overwhelming superiority of the College backs, and the alertness and pace of the forwards, led to a seventh, eighth and a ninth goal for the College.

All the players were ready for the final whistle; play at the last being very tame. Two 'halves' of thirty-five minutes each would have been long enough for all the players; the extra ten minutes each way robbed the game of *verve*. When time arrived the score was *College 9 goals, Academy 1*.

The referee was most amusing; his naïve decisions, and his fondness for a certain wind instrument, were rather ludicrous. In spite of this, both teams showed a refined and delightful spirit throughout the game. The Academy took their 'licking' with good grace, and the College did not lose their heads in the hour of victory.

## The Term's Awards

EASTER TERM, 1912

### COUNCIL EXHIBITIONS—(£50)

John H. Luxton	..	..	..	..	..	£9
Gladys Blume	..	..	..	..	..	£8
Katherine Vincent, A.R.C.M.	..	..	..	..	..	£9
Waldemar E. Pauer	..	..	(Piano)	..	..	£8
Humphrey S. Bourne	..	..	(Organ)	..	..	£8
Nellie W. Thom	..	..	(Violin)	..	..	£8

CHARLOTTE HOLMES EXHIBITION (£15)—A. Ivy Wigmore (Violin)

PAUER MEMORIAL EXHIBITION (£7 10s) for a Piano Student being proxime in the Open Scholarship Competition—Marjorie B. Wills

CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing—  
Florence M. Hanson, A.R.C.M.

ORGAN EXTEMPORISING PRIZE (value £3 3s)—Edward H. S. Walker, A.R.C.M. (Scholar)

HENRY LESLIE (Herefordshire Philharmonic) PRIZE (£10) for Singers—Bessie Jones

ARTHUR SULLIVAN PRIZE (£5) for Composition—Joseph A. Taffs (Scholar)

SCHOLEFIELD PRIZE (£3) for String Players—John K. Snowden (Violoncello Scholar)

DANNREUTHER PRIZE (£9 9s) for the best performance of a Pianoforte Concerto with Orchestra—Emmie Gregory

MURIEL FOSTER (Mrs Goetz) PRIZE (£10) for Female Singers—  
Katherine Vincent, A.R.C.M.

CHALLEN & SON GOLD MEDAL for Pianoforte Playing—Douglas G. A. Fox (Scholar)

JOHN HOPKINSON MEDALS for Pianoforte Playing—

Gold Medal	..	..	..	Jennie Wilson, A.R.C.M.
Silver Medal	..	..	..	Bertha Nottingham (Scholar)

## ELOCUTION CLASS—

Dora Horner (Scholar) . . . .	..	Director's Prize
Elisa N. Cassels .. ..	..	Registrar's Prize
Marjorie V. Lockey .. ..	..	Mr Cairns James's Improvement Prize

## OPERATIC CLASS: PRIZES OF—

- £1 1s., presented by Miss Kate Anderson (Mrs Bevan) and  
 £1 1s., presented by Miss R. Beynon (Mrs Erle)—Bessie Jones  
 £1 1s., presented by Miss Fanny Heywood—Charlotte L. Eastgate Smith  
 £1 10s., presented by the Director, Sir Hubert Parry—Muriel C. F. White  
 £1 1s., presented by Mrs Frank Pownall—Percy E. Thomas  
 Three Books of Songs, presented by Mr Albert Visetti—Olive M. Sturgess

THE MANNS MEMORIAL PRIZE (balance of amount)—Philip Levine (Violin Scholar)

GOLD MEDAL, presented by Raja Sir S. M. Tagore, of Calcutta, for the most generally deserving pupil—(not yet awarded)

THE DIRECTOR'S HISTORY PRIZE for Christmas Term, 1911—Thirza J. Pearce

THE LIVERPOOL SCHOLARSHIP—Lilian McCarthy (Singing)

## **An Index to the R.C.M. Magazine.**

Mr Claude Aveling has most kindly undertaken to compile a detailed index of the first eight volumes of the R.C.M. Magazine. It will be published separately from the Magazine, at a very small cost, as soon as the eighth volume is completed. The Hon. Secretary will be glad to receive the names and addresses of those readers who are likely to require a copy.